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The New Movement in Western Art.

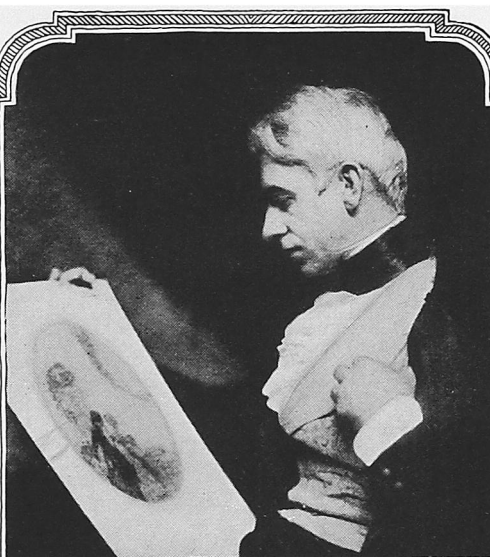
THE Southwest has ever been a land of contradictions. Its chief charm has been derived from its inconsistency. In all branches of artistic growth and educational advancement this peculiar condition has arisen like the genie from the vase to confront and baffle its artists and educators. Yesterday such and such a movement existed and today it has vanished like the rose.

Those who lift their voices in prophecy do so at the peril of their integrity and despite their better judgment, for in due time they are branded as false prophets and ever after must wear the mark upon their foreheads.

Let us for one moment look backward over the wreckage of our artistic ideals during the past ten years. In the waste of time this narrow span counts but a moment, and in the desert of achievement it is but a grain of sand, yet what havoc has been accomplished in this brief space only the outposts of advancement in this new land can possibly apprehend.

Ten years ago it was thought that America would develop a new and unique type of domestic architecture and all eyes were focused upon California as the land of promise. Today that dream is hopelessly shattered. We know that California had an opportunity to accomplish this end but let it pass for mere commercial reasons. Los Angeles, the capital city of the southwest, is now a hodgepodge of architectural atrocities. Cast in solid concrete they must last a thousand years to tell the tale of a magic city that sold its birthright to beauty and its unique environment for a mess of financial pottage.

One or two examples of what might have been, stand out in bold relief. Conspicuous among these is the Southwest Museum, which in time will be classed as one of the architectural masterpieces of America. The original design of the Glenwood Hotel at Riverside also approaches genius, but numerous additions and revisions have somewhat destroyed the ensemble. The California State building at the San Diego Exposition, while almost a complete replica of a well known and much beloved cathedral in



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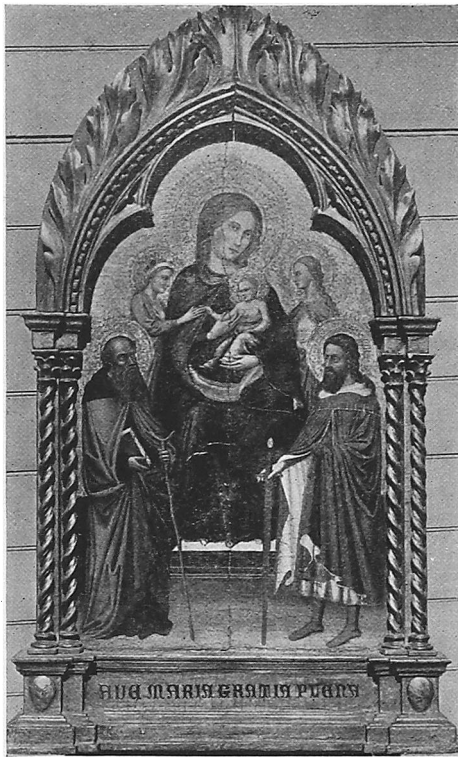
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Mexico, will always stand as a glory to the Southwest.

The heritage of simplicity that was California's from the Spanish regime is no more, and we can no longer reply on an architectural renaissance in this section of the United States. The art situation is far more hopeful yet equally perplexing from another angle. The world moves on and the mills of the gods grind exceedingly fine.

Where today are those favorite painters of Western subjects, that we always looked upon as the beginning of a time? We had reason to believe that out of this isolated and untraditional land of sunset would come a new growth—a viril, wholesome art as strong, as individual and as colorful as the land that gave it birth.

Year after year the development went on. The sentinels of a new school progressed toward a definite and a brilliant accomplish-

ment. Then something happened. Suddenly all was confusion. Set rule and fixed purpose gave place to experiment and adventure.

What was the cause? From across the sea the spirit of modernism invaded the art capitals of America and, like a stone cast into a pool, the widening circles reached out and out.

Unconsciously, like an insidious disease, that steals upon one unawares, this restless spirit enmeshed the men of the far west and a new order supplanted the old.

Some went down whose names had long been household words in the realm of art. New men and women became popular, and a readjustment began. Good painters suddenly became poor workmen when measured by the new standards; while others, who had been classed as mediocre, easily mastered the modern methods and are to-



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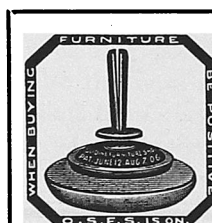
day classed among the strongest workers on the Pacific Coast.

Then came the Panama Pacific International Exposition at San Francisco with its labyrinth of crowded art galleries, and a strange thing happened. The western painters so long cut off from new inspiration and artistic environment threw aside their brushes and pallets and flocked to the great feast. The result has been a near tragedy for the unique individuality and originality that had so long characterized western art. Work in the studios practically ceased for more than a year. When it was finally resumed the product was more or less feeble. The canvases were small and experimental. Doubt, indecision and even fear characterized the work.

The art of the west had met the art of the great world and the compact was terrific. Discouragement went hand in hand with new hopes and new enthusiasm. The great fair tore down the mountain barriers that have so long set California apart from all the world, and as a result much of her egotism has been swept away. With it has gone some of her individuality, albeit her old charm and her art at best will never be the same as of yore.

We shall deal with but one phase of the new order and in so doing call special attention to the First Annual Exhibition of Paintings by members of the newly organized, Los Angeles Modern Art Society.

Just what motive prompted this strangely contrasted group of painters to band themselves together and exhibit as they recently did is not altogether apparent. Modernism and the honest desire to express themselves in their own way is perhaps the only logical answer. However, the quality of the work shown and the phenomenal success of the



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NEW MOVEMENT IN ART

venture fully justified the undertaking. The results of the exhibition were no doubt a great surprise to the organization, for surely they were to the laymen at large.

The exhibition partook conspicuously of the nature of an Independent Salon minus the usual objectionable features that mar such showings in the form of bad canvases by worse painters. There were no extremes apparent in this showing. The work was sane and sensible, with possibly one or two exceptions. As we scan the modest catalogue, with its thirty-three titles representing thirteen artists, we cannot refrain from wondering what wind of chance brought these men and women together and moved them with one purpose. Here we find a canvas by Richard Miller, from war-torn France, sandwiched between one by the artist-actor Keller, late of New York, and another by Grace Ravlin, of Chicago; and the Miller canvas incidentally suffers by comparison.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, of Fine Arts Journal, published monthly at Chicago, Ill., for October 1, 1917.

State of Illinois, County of Cook, ss.—Before me, a notary public in and for the state and county aforesaid, personally appeared F. J. Campbell, who, having been duly sworn according to law, deposes and says that he is the publisher of the Fine Arts Journal, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor and business manager are:

Publisher—Frank James Campbell, Chicago, Ill.
Editor—Evelyn Marie Stuart, Chicago, Ill.
Managing Editor—Frank James Campbell, Chicago, Ill.
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2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock)—Frank James Campbell, Chicago, Ill.

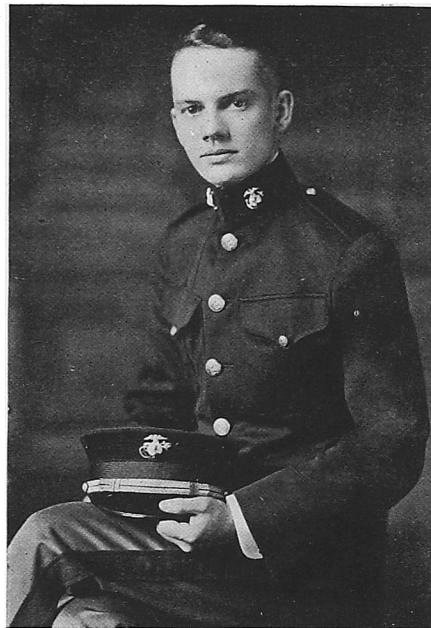
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Sworn to and subscribed before me this 25th day of September, 1917. WM. BISHOP GREGORY,

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